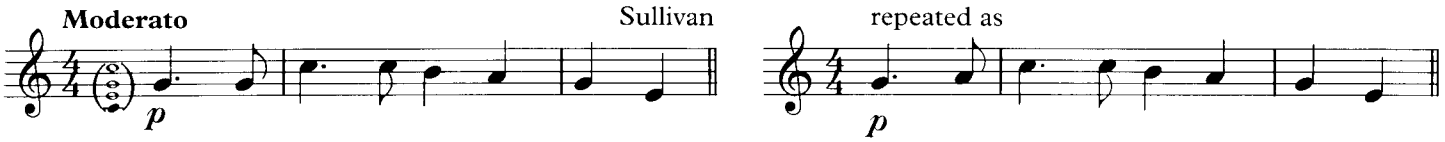
VISIT…

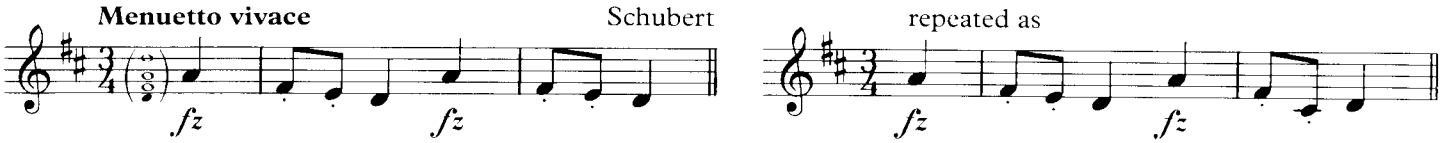
Explaining the difference

Ideally, pupils should work towards giving a full description of the change. See Grade 1 for explanation of how this might progress in the case of rhythmic changes. A similar procedure could be used for melodic changes: e.g. pupils might illustrate the two versions by singing the relevant two or three notes, or might say the melody ended on a different note or that it did not go so high, perhaps being more precise by naming the interval change. Much will depend on the particular difference and the pupil's awareness of pitch. As a further useful exercise in preparation for the singing of named notes at a later grade, the key could be given and the pupil asked to identify the changed note by name.

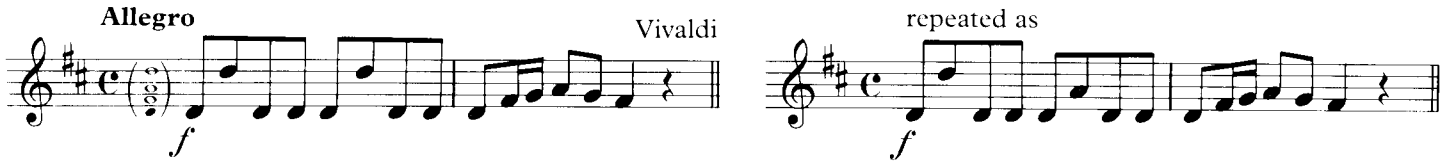
The following examples show a variety of responses which could be appropriate and acceptable.



Suggested response: 'The first time the first note was repeated; the second time it went up by step.'



Suggested response: 'The first time it ended' (candidate sings the notes F♯, E, D); 'the second time it ended' (candidate sings the notes F♯, C♯, D). *Or* the candidate might be able to give the names of the notes (though this would usually require the key to have been named). An alternative would be to use tonic-sol-fa pitch names: for example, in the above, 'The first time it ended me-ray-doh; the second time it ended me-te-doh.'



Suggested response: 'The first time the tune went up to a high note twice; the second time it went up to the high note only once.' Candidates might elaborate and say, 'It went up an octave first and then only a fifth.' *Or* they might name the notes, having previously been given the key: 'The first time it went up to D; the second time it went up only to A.' They might even sing the notes and point the shape of the tune in the air. Whatever the answer, a supplementary question would be to ask where the change occurred. 'Near the beginning' would be a perfectly acceptable answer, or raising the hand at the place where it changes in the second version, when both the original and the changed versions have been played again.

It will be noticed from just these three examples that each test will elicit different types of response, but the guiding principle is to state what the difference is first, then where and, finally, explain or illustrate, as appropriate, the change that has taken place. The examiner will be ready to play both versions again, perhaps to tease out a little more information.

The point being made is that it is the awareness of a difference which is of first importance, and then a developing skill of how to explain what has changed. Age and musical vocabulary will obviously play some part in how this will be expressed.